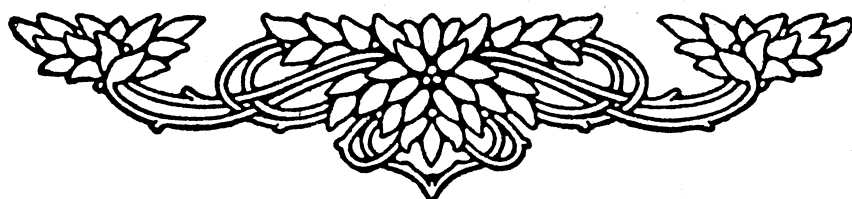


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# TRANSEAMUS USQUE BETHLEHEM

IN SACRA NOCTE NATIVITATIS  
D. N. I. CHR.

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Jubelgesang für die heilige Christnacht von  
**JOSEF SCHNABEL.**

Für Sopran, Alt, Tenor ad lib., Baß, 2 Violinen, Viola, Violoncello und  
Basso, 2 Flöten, 2 Klarinetten (od. Oboen), 2 Hörner, Posaune u. Orgel,  
(auch mit 4 Singstimmen und Orgel allein ausführbar).

Neu bearbeitet von  
**JOSEF GRUBER.**

Das „Transeamus“ ist auch in einer Ausgabe für Männerchor  
a cappella (bearbeitet von M. Welcker) und in einer Ausgabe für  
Baßsolo und Klavier (zweistimmigem Frauenchor  
ad lib) mit unterlegtem deutschen Text (bearbeitet von  
J. Dantonello) in unserem Verlag erschienen.



VERLAGSEIGENTUM VON  
**ANTON BÖHM & SOHN IN AUGSBURG**  
GEGR. 1804.

# Transeamus usque Bethlehem

Ausgabe  
Gemischter Chor

Orgel- u. Directionstimme.

von Josef Schnabel  
bearbeitet von Jos. Gruber.

**Andante quasi Larghetto.**

Sopran.  
Alt.

Tenor. (ad lib.)  
Baß.

**SOLO**

*mf* Transe - á-mus us - que Béth-le-hem et au-di - á-mus hoc

**Andante quasi Larghetto.**

Viol. Corni

Orgel.

*pp*

Ped. piano

ver-bum quod factum est.

Flöten, Corni Viol.

Clar. Cor. Viol.

*p*

*fp*

Flöten *voll*

*fp* *f*

This system shows the first three measures of a musical passage. The top staff is for Flöten (Flute) and the bottom staff is for piano accompaniment. The key signature has one sharp (F#). The Flöten part begins with a melodic line, marked *voll* (full) in the second measure. The piano accompaniment provides a rhythmic and harmonic foundation, marked *fp* (fortissimo piano) in the first measure and *f* (forte) in the second measure.

Clar. Cor. Viol. Flöten *voll*

*f* *fp* *f*

This system continues the musical passage with measures four through six. The top staff now includes Clar. Cor. Viol. (Clarinet, Cor Anglais, Violin) along with the Flöten. The piano accompaniment continues with *f* (forte) dynamics. The Flöten part is marked *voll* (full) in the sixth measure.

Transe - - á - mus us - que Béth - le - hem et

Viol. Cor. *pp*

This system contains the vocal entry and the final two measures. The vocal line (soprano) enters in the fourth measure with the lyrics "Transe - - á - mus us - que Béth - le - hem et". The piano accompaniment is marked *pp* (pianissimo) in the fourth measure. The Flöten and Viol. Cor. parts continue their melodic lines.

au - di - á - mus hoc verbum quod factum est. Ma - ri-am et Jo - seph

Viol.

*p*

Corni Solo

7

Man.

et In - fán-tem pó - si - tum in — præ-se - pi - o, Ma -

Corni

*f*

ri - am et Jo - seph et In - fán-tum pó - si - tum in —

Viol.

*p*

Corni Solo

7

*f*



glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a,

Tran - se - á - mus

*voll*

glo ri - a, glo - ri - a, glo - ri - a, glo - ri - a,

au - di - á - mus mul - ti - tu - di - nem mi -

*f* Et in ter-ra pax ho-mi-ni-bus bó - nae vo - lun -

li - ti - æ ce - lé - stis lau-dán-ti - um De - um, Ma -

*f*

ta - tis, bo - næ vo - lun - tá - tis, bo - næ vo - lun -

ri - am et Jo - - seph et In - fán - - tem

*p*

tá - tis et in ter - ra pax. Gló - -

po - si - tum et præ - se - pi - o.

*f*

ri - a.

**TUTTI**

Tran - se - á - mus

Flöten Clar.

*f*

Viol.

et

Flöten Clar. Corni

*mf*

This system shows the first system of the musical score. It includes vocal staves at the top and piano accompaniment below. The vocal parts have rests in the first two measures, followed by the word "et" in the third measure. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The key signature has one sharp (F#).

au - di - á - mus quod fa - ctum est,

Viol. Cor.

*f voll*

*mf*

This system continues the musical score. The vocal parts sing "au - di - á - mus quod fa - ctum est,". The piano accompaniment continues with the same rhythmic pattern. The key signature remains one sharp (F#).

et au - di - á - mus quod fa - ctum est.

Flöten Clarineti

*f voll*

*rit.*

This system concludes the musical score. The vocal parts sing "et au - di - á - mus quod fa - ctum est.". The piano accompaniment features a final flourish. The key signature remains one sharp (F#).